



Queer-Feminist
Science & Technology Studies

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Queer Science
& Technology Studies

Birgit Hofstätter, Lisa Scheer & Anita Thaler

Queer STS Forum #6: Queer Interventions Editorial



Birgit Hofstätter, born and raised into a white middle class family in rural Austria, moved to Graz to study (teaching degree for secondary school in philosophy, psychology, pedagogics, and English, master in gender studies, PhD in science, technology and society Studies – interdisciplinarity seems to be their DNA), returned to rural home after 17 years where they currently manage a well-established (more than 25 year old) women's association, teach yoga, grow food, and engage in local politics.



Lisa Scheer is a sociologist who works in diversity and quality management areas at the University of Graz. She manages the Fellowship Programme for Gender Research, is concerned with questions regarding diversity and equality and aims at supporting the development of quality teaching and learning. Teaching activities at Austrian universities concentrate on gender and family/technology/body/knowledge.



Anita Thaler is a senior researcher at IFZ (Interdisciplinary Research Centre for Technology, Work and Culture) in Graz, Austria. She heads the research area Gender, Science and Technology and founded the working group Queer STS. Her research analyses mutual interactions of science, technology and society, with a focus on transition and learning processes towards gender equity, sustainability and social justice.

Introduction

In our [first issue of the Queer STS Forum](#) we reflected on our queer approach to Science, Technology and Society Studies (STS). We shared how we often find ourselves intervening in meetings, in our social media activities and university courses, during conferences, and when we do research. Most of the time, the main topics we deal with do not directly relate to queer studies, but in a wider sense to queer thinking and issues of social justice. Simply by asking ‘queer questions’¹ and thinking in alternatives, we irritate colleagues, we intervene in academic activities, and we interact with (and thereby learn from) like-minded people.

¹ „In general, by adopting a queer perspective, we have to reflect on the ways we, as researchers, contribute to the reproduction of e.g. gender as a binary and the heterosexual norm. We have to identify hegemonic discourses in our field of research and critically question in which ways they exclude or marginalize perspectives. We have to revise our methodology and the assumptions we base our interpretations of data on. One example for these efforts is that in some cases we shifted our focus from gender as a category of differentiation and tried to find other explanations for the phenomenon at hand. This way we could avoid the reproduction of gender stereotypes and conclusions being drawn on basis of heteronormativity.“ (Hofstätter 2012, p. 4)

For the 2021 edition of the Queer STS Forum we came back to our queer approach and set out to assemble further examples. We wanted to collect experiences with queer interventions in education, learning organisations, research projects, teams, etc. and asked for contributions based on our very broad understanding of the term queer. These interventions can happen in/through teaching, art or research and may pose the question of how to treat each other, how to become an inclusive and caring community, or how to tackle hegemonic, excluding, power-maintaining practices and structures.

Queer interventions in teaching and beyond

Five years ago Birgit Hofstätter and Anita Thaler contributed to a German anthology on queering STEM (science, technology, engineering and mathematics). In our contribution we described our take on how STEM education can benefit from queer-feminist interventions (cf. Hofstätter & Thaler 2016). To our mind, the core of queer interventions in teaching lies in **questioning normalising tenets, particularly when they lead to naturalisations and/or exclusions** such as heteronormativity. With queer interventions in teaching we intend to contribute to a social just democratisation of technological developments and politics.

What are the benefits of such a queer-feminist stance? By questioning heteronormativity we escape the reification of stereotypes attached to the gender binary in regard to STEM. We are also able to address power relations in the context of heteronormativity. Furthermore, by widening the perspective of ‘women in STEM’ to the representation of multiple genders in the network of actors e.g. in technology, we are forced to abandon efforts targeting individuals or singular groups (e.g. ‘women’) with (teaching or technological) designs. Rather, we are forced to think of an inclusive reorganisation of (intersectional) education, research and development. For learners, becoming collaborators rather than receivers is empowering. Being included in shaping learning settings according to one’s needs activates and supports multidimensional, self-directed learning. Additionally, the focus of learning shifts from output to process. Instead of understanding learning as something that is completed by a (good) mark awarded by the teacher, the way of making sense, understanding and successfully applying the learned in a context relevant to the individual learner becomes key. This experience of self-efficacy, too, has an empowering effect on learners.

The proposed reorganisation and democratisation requires participatory (better: co-operative) and transdisciplinary teaching and working designs. In extension to interdisciplinarity, transdisciplinarity involves not only multiple disciplines but also breaks (queers!) the dichotomy/hierarchy of experts and laypersons. For educational settings this means to break the dichotomy/hierarchy of instructor and instructed. As a consequence, learning becomes a process of cooperation, a joint endeavour with everyone contributing to its progress and outcomes. Analogously, when looking at research or

any other work, this perspective means knowing about power relations, hierarchies, participation possibilities and opportunities and finding ways to shift power inequalities. Changing or *queering* educational routines and practices of reproducing hierarchies and dichotomies is not as simple as it sounds but our Forum provides many examples and inspirations.

Contributions

The digital format of our Forum allows contributions of any length and in various forms – audios, videos, images and texts; sharing experiences, conducting analysis, and asking questions. We are happy that this year's contributors made use of these broad possibilities and we are very pleased to present a collection of very diverse queer interventions. Language also adds to the diversity of this edition. Out of eight pieces, three were submitted in German: a radio feature, an article and a review.

Boka En is no stranger to regular Forum readers. Their contributions always come as thought candy wrapped in poetic expression. This time we received [a video and a text](#) on the simultaneousness of the absence and presence of (their) queer body in academia, the paradox of being *in_visible*. Not much more can or should be said about it: see and experience for yourself.

[“Mapping the unseen”](#) by Katrin Ackerl Konstantin and Rosalia Kopeinig also deals with the challenge of making the invisible seen and the unspoken heard. They present collections of artistic interventions on societal taboos – the invisible and unspoken. Two videos allow insights into two artistic interventions in Zagreb/Croatia (2019) and Klagenfurt/Austria (2020). These interventions address LGBTIQ (Lesbian Gay Bisexual Transgender Intersex Queer/Questioning) issues and were selected by the participating art group Vox Feminae. The accompanying text provides the context and further information.

With the video by Daniela Jauk, Solveig (Sol) Haring and Anita Peter Mörth we are entering the classroom. Our working group colleague Daniela proposes seven ingredients of [gaga-feminist teaching](#). The group has been inspired by Jack Halberstam's book *Gaga Feminism: Sex, Gender, and the Edge of Normal* (2016). The (very entertaining) video has been online since 2017 and it is about time to give it more attention. The ingredients of their *bloody mary hairy cock*tail* sums up what queering teaching is all about.

Equally fun and creative is the University of Vienna (Austria) Gender Equality and Diversity unit's intervention. They have turned the well-known nursery rhyme *Row Row Row Your Boat* into a [protest song](#) of eye rolling feminists over constant irritations they have to bear when insisting that things are not the way they should be in a society based on equality and social justice. Find the song, lyrics and a short text in the Forum.

In the second [audio contribution](#) of this Forum, the team of genderfrequenz, a show on Radio Helsinki, Freies Radio Graz, looks back at five years of their queer-feminist programme *Umagaunan mit Kaya* in German. This programme shares experience of various forms of discrimination and includes options for action. Through its interactive format, the intervention of sharing the reports transforms the negative experience of exclusion and discrimination into political engagement. It can also be seen as an expression of caring and being there for each other. The audio is in German as it is part of the Austrian radio show.

From activism through media we make a sharp turn to activism on the very physical dimension of pleasure. Spencer Ciaralli has studied sexual pleasure stories of women and genderqueer people. [They argue](#) in favour of an intervention through pleasure activism that resists the heteronormative narrative that centres on penetration and orgasm.

In their German text contribution “[Technische Sammlungen que\(e\)rlesen](#)”, Andrea Berger, Sophie Gerber and Martina Griesser-Sternscheg from the Technical Museum Vienna (Austria) reflect on how museums categorize, hierarchize, and discipline their collections. They elaborate on digital museum databases and their role as powerful tools for knowledge and collective memory management and look at possible queer interventions in the assignment of keywords.

What is the German BOYKOTT Magazin (Boycott Magazine in English) which is being published since April 2021 following a successful crowdfunding campaign? And what does one of its editors, Ulla Wittenzellner, have to say about the publication process, distribution and contribution possibilities? Daniela Jauk wrote [a German review](#) about the new (pro-)feminist men's magazine and asked Ulla Wittenzellner for an interview. Find out more about this intervention to boycott patriarchy at the end of our Forum.

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Boka En

The My absent_present queer body in academia



Boka En is currently finishing their PhD on negotiations of knowledge as well as inclusions and exclusions in and across LGBTIQ activism and academia at the University of Vienna (and they have been ‘finishing’ it for a while now). They miss offline encounters in the academy, and they are grateful that clubs in Austria have re-opened (with COVID restrictions).*

Before you begin

More often than not, academic institutions are treated as spaces out of space, home only to mystical minds whose disembodied presence haunts papers and classrooms alike. At the same time, the God trick (Haraway 1991) of dis embodiment is not equally available to all body-minds in academia. Scholars doing critical intersectional research (see some of the sources below) have shown that while some (that is, straight, white, middle-class, cis, male, en abled) bodies easily fade from view, others (that is, not those) are instead often subject(ed) to hyper-visibility and hyper-surveillance.

In this contribution, I explore how putting one’s my body on the line can be an intervention in academic spaces, and how marginalized body-minds² may sometimes not have much of a choice in the matter in the first place. In doing so, I also seek to point to some of the ambivalences and intersectional power relations that enable my – specifically *my* – body-mind to emerge as both a tragedy and successful, both absent and present.

My contribution does not purport to play a God trick (Haraway 1991), nor does it lay claim to mystical, unimpaired self-understanding (Butler 2005), nor does it seek to represent all queer body-minds, nor all queer body-minds that are ‘like mine’ (according to what? whom? which criteria?) (Kazeem-Kamiński 2021). Rather, it is an attempt to share parts of a partial experience, hoping to offer points of dis_connection that you may_not relate to.

About the video

I invite you to engage with the video in whatever way you feel is right. Watch it once, twice, not at all. Pause, skip ahead, rewind. Whose body-minds do you choose to make absent_present? Which points of dis_connection do you experience?

² There are certain contradiction in my use of ‘bodies’ vs ‘body-minds’ that I’m aware of but cannot resolve at this point.

You can find a description and transcription of visible and audible elements after the link to the video.

The video can be found here: <https://www.youtube.com/watch?v=LYBCixOUxqo>

Video description

The screen is black. There is the rising sound of distant voices in the background – children playing, the hustle and bustle of a public park.

The following quote appears in a white font:

What activism is for me is when you aren't ashamed. When you just take the liberty, insolently, of being the way you are. You know? And then I'm ashamed to be ashamed sometimes, but yeah ...

– a participant in my PhD project

The background noise continues and will until the end of the video.

The video crossfades to a still downwards shot of an earthy ground, dotted with sunlight and shadows of the overhead canopy. There is a small green plant in the lower right corner. A leg of a park bench extends from the top right corner to the centre of the screen.

Voiceover (with a slightly lower-pitched and a slightly higher-pitched version of the same voice, sometimes overlapping, sometimes switching from one to the other, sometimes jarring against each other).

I'm sitting on a bench at the campus of the University of Vienna in the afternoon sun. I am wearing conspicuous make-up (or so I think) and a crop top. There is a long silver earring dangling from my left earlobe, and the stubbles of my beard, which I shaved this morning, are becoming increasingly visible. They certainly feel hyper-visible to myself.

The shot of the ground fades into a sideways view of a light-skinned, flat-chested, slim torso lying on a bed, breathing softly. It is bathed in blue and red light. There is a tattoo on the ribcage that reads, 'Queer as in fuck/love you', where the words 'fuck' and 'love' are entangled in each other, 'love' being upside down compared to the rest of the sentence.

One line after another of overlaid text appears and disappears again:

breathing

getting ready

there

not there

not

The camera starts moving, tracing more of the torso, lingering on the body for about 20 seconds.

Voiceover (with lower-pitched and higher-pitched versions as before, talking over and against each other):

‘Welcome to our course’, I say. ‘My name is Boka En. Yes, that is not the name that’s in the online course directory.’

Overlaid text:

Are you a boy or a girl?

I’m the lecturer.

The image fades into a still shot of various items of white clothing strewn across a red surface. During the next few seconds, other still shots replace the first one. First, a large palette of about forty different eyeshadow colours, powder, several jars of glitter and a make-up brush on a black surface. Then, a small, vertical wooden board with holes and openings that hold various earrings as well as necklaces, among them dog tags with the non-binary as well as rainbow flags on them.

Overlaid text:

The person who is most powerful has the privilege of denying their body. I remember as an undergraduate I had white male professors who wore the same tweed jacket and rumpled shirt or something, but we all knew that we had to pretend. You would never comment on his dress, because to do so would be a sign of your own intellectual lack. The point was we should all respect that he’s there to be a mind and not a body.

– bell hooks: Teaching to Transgress: Education as the Practice of Freedom

The image fades into another shot of the aforementioned body, in the same setting as before. This time, it’s a close-up tracing down the person’s hairless arm. There are four or five woollen, colourful bracelets around their wrist. Their fingernails are painted black and white.

Voiceover (with different pitches, as before):

I often teach on genders and sexualities and intimacies. And I want to put myself on the line in that teaching. I want to not just be the institutional role that I am assigned, not just the spectre of a disembodied mind floating through aca-

demic un-space. I want to become tangible as flesh and blood. I don't want my body to disappear.

The image fades to another outdoor shot. There is a thin sliver of grass on the left hand side, the rest is taken up by grey tarmac and a blurry brown shape on the right, possibly part of a park bench. It is a sunny day, and the tarmac is painted with shadows of the canopy as well as a lamp post and a bin.

Voiceover (overlapping and switching between pitches):

Anger and joy and shame and anxiety and relief and disbelief and grief and ...

If I put myself out there, who is this I that I put out there?

If I put myself on the line, what is this line I straddle?

The image fades back to a close-up of the body, moving along the skin. It is not clear what part of the body is shown.

Voiceover:

Straight line

Stairwell to heaven

A big pot of happiness at the end of the rainbow

Overlaid text, one line appearing after the other and disappearing again:

Over the rainbow

Overing* the rainbow

The rainbow is over.

* Sara Ahmed: On Being Included – Racism and Diversity in Institutional Life

It becomes clear that the image is of the torso again, showing it sitting up from the side.

Voiceover:

Did you know that a jellyfish can make it to the moon and back?

Did you know that I am sometimes told that I'm an inspiration?

Did you know that sometimes, I just want to lie low?

The image fades to an upwards shot of the crown of a broad-leaved tree taking up most the screen space. It is sunny, and the canopy gives way to a cloudless sky the

right-hand side. A blurry brown shape takes up the top left corner, possibly the back of a park bench.

Overlaid text:

... social spaces are not blank and open for any body to occupy. There is a connection between bodies and space, which is built, repeated and contested over time. While all can, in theory, enter, it is certain types of bodies that are tacitly designated as being the 'natural' occupants of specific positions. Some bodies are deemed as having the right to belong, while others are marked out as trespassers, who are, in accordance with how both spaces and bodies are imagined (politically, historically and conceptually), circumscribed as being 'out of place'. Not being the somatic norm, they are space invaders.

– Nirmal Puwar: Space Invaders: Race, Gender and Bodies Out of Place

While the text is still shown, the image fades over to another close-up shot of the body, possibly a leg.

Voiceover, while the text is still shown:

Space. The final frontier. But whose space? Whose frontier? This is not just a story of failure or pain. I am not a tragedy. What are the conditions under which my body can emerge as successful, I wonder. On whose conditions can my body emerge as successful.

During the voiceover, the image fades into another shot of the park. This one is more horizontally oriented, with the grey tarmac taking up the bottom-left two thirds of the screen, and trees and shrubs as well as a low wooden fence on the other side of the tarmac. A pigeon is walking slowly across the tarmac path.

After the voiceover has ended, the image fades over to another slowly moving close-up shot of the body, starting from a nipple and tracing down along the chest.

Voiceover:

What are the conditions under which my body can emerge as successful, I wonder.

Overlaid text:

deep-sea angling for recognition

Voiceover:

On whose conditions can my body emerge as successful?

It is not enough to put my body on the line. It is not enough to put *my* body on the line.

The image fades over into a shot showing a shaved armpit, still in the blue and red light.

Voiceover:

Bodies take up space too.

Overlaid text, one line after the other:

too much

too little

The image fades into a downward close-up shot of two slats of a park bench that stretch from the top left to the bottom right corner. There is a gap between the slats, and grey tarmac underneath.

Voiceover:

If I put myself on the line, what is this line I straddle?

The image fades to a close-up of the body – it is unclear which part.

Voiceover:

Straight line

The image fades to a close-up of an earring consisting of three long silver strands that lie on the side of the person's neck. The person seems to have a slight beard stubble.

Voiceover:

Stairwell to heaven

A big pot of happiness at the end of the rainbow

The image fades to a close-up of part of the tattoo mentioned earlier. The words 'queer as in' can be read.

The image fades to another close-up of the body – it is unclear which part.

The image fades to black.

The following text appears in white:

not over

Sources (of inspiration)

This contribution has been influenced by a number of inspirations, some of whom I hope to be able to trace back and acknowledge at this point.

The interactions, verbal and not, I've had with people; particularly with:

- Michael En, David En-Griffiths, Leonore Lerch, Felix Pilz, and Mercedes Pöll;
- the participants in my PhD project, whom I unfortunately can't name at this point;
- students that took part in my courses and thus helped me develop my own thinking and feeling.

Michèle Cooke's and Michael En's courses at the University of Vienna, which helped me work on engaging with academic projects in less constrained ways.

Various art performances at brut Wien, particularly Dark Revolutions by the que_ring drama project.

And some other, more conventional sources whose role in my creating this contribution I would like to emphasise:

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I would also like to thank the anonymous reviewer for their helpful suggestions.

Finally, I would like to thank Felix Pilz for their help in filming some of the video clips I used in my contribution.

Katrin Ackerl Konstantin & Rosalia Kopeinig

Mapping the Unseen



Katrin Ackerl Konstantin is an actress, director, and cultural scientist. Acting studies at the Conservatory for Music and Performing Arts Vienna and studies of Psychology at the University of Vienna and Klagenfurt. Participative theatre projects and research in Austria, Croatia, Peru, Qatar, Bangladesh, and Iran. Leader of an FWF-funded artistic research project “Mapping the Unseen”. Publications. Lectureship at universities in Austria (Vienna, Klagenfurt), Denmark, Mexico City, Malta, Czech Republic. Currently: PhD at the Department of Science and Art at the University and the Mozarteum in Salzburg/Austria: Let’s make a scene about it! Questioning common gender roles in theatre performances from a queer feminist point of view with a utopian perspective.

www.konstantin.cc



Rosalia Kopeinig

Migration, interculturality and feminism are the focus of her work as a psychologist, who graduated in Newcastle, UK. As the co-initiator of the interdisciplinary performance format show.Rooms, she was a researcher in the project “Mapping the Unseen”. Furthermore, she investigates in biographical work and applied theatre. She co-founded an international school in Carinthia and led an international business network there (CIC). Publications according to the topic of migration and lectures at the University of Klagenfurt in the field of intercultural skills. More about the format show.Rooms see schau.raeume.cc

Mapping the Unseen

Mapping the Unseen seeks to answer the question of how it is possible to make both the unspoken and unseen visible and bring it into a dialogue through artistic research.

The project started in 2019 and was realised in Croatia, Iran, Bangladesh, and Austria. “It constitutes of artistic interventions on unseen, hidden topics - topics not discussed in public by mainstream society because of its implicit taboo potential.

These realisations were shown over the course of one week in empty disused spaces, such as vacant shops or offices. (...) The project strived for a programmatic visual and discursive treatment of a chosen topic, identified and selected by participating artists or art groups in their country of origin. Following this, parts of the project were invited to Austria to enable an intercultural dialogue questioning the relevance of the topic there. The connection between the two countries was a person who lived in both countries.”

(See www.mappingtheunseen.com/en/about)

For this 6th volume of Queer STS forum, we present two videos showing the realisation of the interventions in Zagreb/Croatia and Klagenfurt/Austria in 2019 and 2020

addressing the topic LGBTIQ (Lesbian Gay Bisexual Transgender Intersex Queer/Questioning), selected by the participating art group Vox Feminae.

Vox Feminae/Common Zone, established in Zagreb/Croatia in 2005 as a forum for gender and media culture, chose the topic of LGBTIQ as an unseen topic, making the following statement:

“Re-traditionalization of Croatian society, in the sphere of politics, media and education, is followed by re-traditionalization of culture and contemporary means of artistic expression. Backed by continuous pressure by the far-right on almost all institutional instances, organizations of civil society, non-profit media, initiatives, and individual artists are under special unpleasant treatment - subtle and slow deduction of funds or even complete erasure from state funding. This societal turmoil is hitting LGBTIQ community particularly hard. Queer culture and everyday life, along with other gender-aware artistic practices, are slowly being erased, made less visible and accessible in the public life, making their work environments unpleasant and project realization sometimes next to impossible. After two decades of active advocacy for equality, queer is present on almost every bigger popular film and art festival, but as a subject is still mostly shunned or ignored in public space when it comes to smaller local initiatives, unconventional topics, emerging artists and needs of the community itself.”

(See: Mapping the Unseen)

Video 1 (Intervention Zagreb/Croatia)

Watch Video 1 here: <https://vimeo.com/658562989>

Video 1 (Intervention Zagreb/Croatia) starts at the entrance of a residential building where the intervention and programme took place, in two empty rooms of a hub of a human rights organisation in the centre of Zagreb. Two exhibitions were presented in these rooms: The “Room for Losing Your Virginity” by Rina Barbarić and “Duality of the Human Element” by Matija Peček. Then, in two short interviews, Rina Barbarić (01:15) and Matija Peček (03:11) talk about their motivation and their artistic work.

Thereafter, you see abstracts of the lecture “The history and concept origins of queer theory” by Amir Hodžić and Slaven Crnić (04:58), emphasising queer as an identity in activist and cultural practices. This lecture was given on the opening day of the intervention. It was followed the day after by the organisation Rainbow Families Croatia (05:40) talking about co-parenting, their work as a forum supporting Rainbow Families, and about their crowdfunding project: a queer children’s book “My Rainbow Family”. On the same day, Rosalia Kopeinig (05:23) held a biographical workshop, inviting people to talk about the current queer life situation and biographical approaches. A feminist lecture was given the next day by the famous Croatian historian Leonida Ko-

vač about “[Nasta Rojc – Fierce Women](#)” (06:32) pointing out that her life and work are of great importance for Croatian queer history.

“Made by our Bodies”, shown a day later, was a performance piece combining poetry and improvised music, performed by Zagreb’s resident artists [Tihomir Babić](#) and [Luka Prelas](#), (07:57 - 08:48 and 09:45 - 12:13) dealing with personal stories about transgender issues. At this point in the video, a short interview with Dina Ivan (08:49), who has been the so-called guide in the research project, is embedded. She was the connection to the group Vox Feminae and also the reason that brought the project to Zagreb and later on to Klagenfurt. On the same day, the local drag festival DRAGram, organised by the collective [House of Flamingo](#) focussing on burlesque, offered a talk about art practice and a burlesque programme that provided a “space of freedom, tolerance, mutual respect and creativity, for both the audience and the artists”. In the video, Miss Betsy Rose (12:14) speaks about burlesque and how she approaches the term.

The day after, [Nina Dragičević](#), a composer, sound artist, and writer, presented her book and music elements of “The Music Between Them - music in the development of lesbian communities”. In the video, you can see and hear some examples she gave, presenting thoughts of Judy Grahn and music by Mary Watkins and Linda Tillery (13:50). The programme of the same day comprised three screenings of recent Croatian LGBTIQ film productions, which were shown and discussed with the directors: “[Peti kat lijevo /Fifth Floor On the Left](#)” by Renata Lučić (15:51), “[Doma za Božić / Home for Christmas](#)” by Tomislav Đurinec and “[Trešnje/ Cherries](#)” by Dubravka Turić.

Finally, on the last day of the programme, a theatre play “[Workplace Equality for All](#)” (16:09) was presented, addressing the issue of discrimination of LGBTIQ+ individuals at the workplace.

After a long shot of walking through the staircase of the building, the video ends with an interview with the organisation [YIHR.hub](#), (17:20 - 18:41 and 19:47 - 21:44) who provided the location for the intervention.

Video 2 (Dialogue Klagenfurt/Austria)

Watch Video 2 here: <https://vimeo.com/658548196>

A temporarily vacant artist atelier in Klagenfurt was secured to host parts of the programme already realised in Zagreb. At this stage, the programme in Austria was enhanced with audience and expert discussions and workshops specifically encouraging intercultural exchange. For this purpose, regional contemporary artists and researchers, working on the same topics, were invited to exhibit their work and offer theoretical contributions to the discourse. Furthermore, non-governmental organisations working in the respective fields and local communities were involved to encourage and

strengthen the dialogue. This aspect allowed an examination of the extent to which the addressed topic is also unseen and undiscussed in the local cultural context in Austria. With the aim of bringing the individual standpoint of the artist into a discursive context, an intercultural dialogue was envisaged.

The two exhibitions of [Rina Barbarić](#) “Room of Losing Your Virginity” and [Matija Peček](#) “Duality of the Human Element” took place in two rooms of a temporarily vacant artist atelier in the centre of Klagenfurt. The video starts by showing a performance by Matija Peček (00:07) and is followed by a short statement by the guide Dina Ivan (00:35), explaining her reasons for coming to Austria. The next day, the music performance by [Luka Prelas & Tihomir Babić](#) from Zagreb “Made by our Bodies” (01:47) was shown and discussed with some regional community networks: [Uniqueer, die Grünen Andersrum, and Queer Klagenfurt](#). In the video you will find here also a short interview with a member of Queer Klagenfurt (03:21) and Uniqueer (03:46). After a short hello, given by the artist Gerhard Fresacher (05:02), who gave the room for the intervention, the theatre piece “[Workplace Equality for All](#)” was presented as a video documentary by Noah Kraljević and Emina Hermann (05:22). They also presented another documentary and the initial results of the survey among employers in the Republic of Croatia on the subject of policies and practices related to LGBTIQ employees: in this second documentary, the protagonists talk about their coming out experiences and cases of discrimination in Croatia, as well as the challenges they face in private and business life. After the presentations a business talk with the [Pride Biz Organisation Austria](#), (06:25) the organisers of the Carinthian Pink Lake Festival and the Austrian Federal Railways (ÖBB), was realised to discuss to what extent companies in Carinthia perceive and monitor the topic of LGBTIQ.

The day after, [Nina Dragičević](#) presented again her book and music elements of “The Music Between Them - music in the development of lesbian communities”. In the video you can see and hear some examples she gave, presenting thoughts of Judy Grahn and music by Meg Christian (09:12).

After that [Doris Leibetseder](#) (07:35) from Uppsala University gave a digital live lecture about her book “Queer Tracks”. The title of the lecture was: “Express yourself - Gender euphoria and intersectionality in rock and pop music”. Doris Leibetseder’s lecture contributes to making transgender and gender queer (non-binary in gender) rock and pop musicians visible and audible. In the lecture, she focussed especially on these musicians’ intersectional aspects and on how transgender topics are received by other musicians.

Further to the three screenings of Croatian LGBTIQ film productions, Austrian queer short films were presented the next day (11:56): “[12 points](#)” by René Kmet, “[Homophobia](#)” by Gregor Schmidinger and “[Mathias](#)” by Clara Stern. A talk with the

directors and the AG Queerfilmtag(e) Kärnten completed the evening. In the video you will also find a short interview with one of the organisers of the AG Queerfilmtag(e) Kärnten (13:17).

A book presentation (14:47) of [Rainbow Families by Daniel Martinović](#) (Dugine obitelji /Zagreb Rainbow families) about same gender parents took place on the following day, as well as a dramatic reading of three queer children's books by two Carinthian actresses, with the title "[Magically different!](#)". The video also includes an interview with the actress Lejla Nematek-Wochein (16:47). On the same day, the Carinthian chapter of the Austrian organisation [FAm.O.S Regenbogenfamilien](#) (17:50) talked about their work in the region.

The final day of the dialogue event in Klagenfurt included a transcultural dialogue with people who moved from Croatia or neighbouring countries to Carinthia and now live here, as well as a presentation of the card game "[Fierce Women](#)", (18:50) developed by Vox Feminae and illustrated by female Croatian artists. The video ends with the Biographical Workshop by Rosalia Kopeinig, which was also offered as part of the programme of the dialogue event in Klagenfurt.

These videos, filmed and edited by Katrin Ackerl Konstantin, who is also responsible for the concept and implementation of the project, are part of the virtual mapping of the project:

In the final step of Mapping the Unseen, "a virtual web-based room was developed. Through this virtual mapping an artistic artefact that relates directly to the chosen topic is created. Moreover, it is a cartography of all assembled artwork from all countries. This virtual equivalent aspires to be a Mapping of the real rooms, which will now be accessible for all interested people from anywhere in the world via the Internet. The collection invites visitors to interactively explore the different topics and sites. The virtual visitor is invited to comment on the topics with her or his individual background. Here the Mapping will be a collection of a variety of topics, artworks and opinions, as well as academic publications, creating a new discourse leading to a transcultural space." (See: <https://virtual.mappingtheunseen.com>) The online release of the interactive web platform Mapping the Unseen was in June 2021, including panel discussions on the chosen topics, research and realisation.

www.mappingtheunseen.com

The project is funded by FWF Austrian Science Fund (AR 444-GBL), KWF Carinthian Economic Promotion Fund, Land Carinthia. Supported and hosted by University Klagenfurt and show.Rooms: www.schau.raeume.cc

Daniela Jauk/DIVANOVA, Solveig (Sol) Haring & Anita Peter Moerth

Gagafeminist Teaching



Daniela Jauk/DIVANOVA (Ph.D.) is Assistant Professor for Sociology and Criminal Justice at the University of Akron, Ohio and member of the Queer STS workgroup since 2017. She received a Masters in Sociology from the University of Graz in her home country Austria and completed her Ph.D. in Sociology as a Fulbright student at the University of Akron/OH in 2013. Her areas of research interest and teaching are gender and sexualities, inequality in the criminal justice system, queer-feminist didactics, and qualitative methods. Web: <https://danielajauk.com>

Solveig (Sol) Haring, (Mag. Phil., Dr. phil.) Is a scholar, adult educator, musician, and research filmmaker in Austria specializing in gender-specific aspects of age and aging. She lectures at several Austrian and was awarded the State Prize for Adult Education by the Austrian Federal Ministry for Education and the Arts in 2012. Her synergies between science, music, performance and video flow into the research-led, artistic productions. In the schaumbad graz she uses her studio “Klangraum” for music and her own video productions and with supernachmittag, haring & the trouts and fancy3. Web: <https://solways.mur.at>

Anita Peter Moerth (Mag. Phil.) is a scholar, adult educator, musician, and concept artist working and living in Berlin/Germany. Her academic work focuses on gender, equity and diversity in adult education and since April 2016 she is Research Associate at the FernUniversität in Hagen. She has published widely in the context on continuing education and gender-sensitive didactics in higher education. She is part of supernachmittag. Web: <http://repeating.net>

The band project supernachmittag is in existence since 2003 in the duo formation Sol Haring and Anita Peter Mört. It featured Karo Droschl-Pieringer, Edda Strobl, Clilly Castiglia and others; now also Andreas Wildbein and Hannes Jaeckl. There was and is dance support from the “dancing queers” featuring DIVANOVA , Doris Psenicnik, Jasmin Ladenhaufen, Hildee Pine, Eva Cendon and others. <https://supernachmittag.bandcamp.com>

Gagafeminist teaching didactics

This 11-minute video performance introduces the idea of “gagafeminist teaching didactics” as variation of feminist pedagogy in higher and adult education learning environments. The interdisciplinary scholar-activist team developed it as a cock*ta(i)le-mixing session based on ideas from Jack Halberstam’s (2013) book *Gaga Feminism: Sex, Gender, and the Edge of Normal*. It was released at the first D-A-CH conference of German-speaking gender studies associations in Cologne, Germany, September 2017. transcripts: <http://dani.weblog.mur.at/?p=441> produced by sol haring film & DIVANO-VA/daniela jauk & anita peter mörth co producers: elisabeth barfuss, stefanie egger

The video can be found here: <https://www.youtube.com/watch?v=ThWI01zO-Fc>

The Team of the Gender Equality and Diversity unit, University of Vienna:
Lisa Appiano, Nina Krebs, Waltraud Schlägl, Claudia Spitzl-Reisenbichler,
Kerstin Tiefenbacher, Lena Lisa Vogelmann

Roll Roll Roll Your Eyes



The team of the Gender Equality and Diversity unit from the University of Vienna, Austria from left to right (Photo by derknopfdruecker.com):

Claudia Spitzl-Reisenbichler is an economist and has work experience in various branches and multiple countries. She joined the Gender Equality and Diversity unit in November 2019 and is responsible for office administration and organizational matters.

Lisa Appiano is a philosopher specialized in philosophy of language and politics. She was University Assistant at the Philosophy Department (University of Klagenfurt) and researcher at the Amsterdam School for Cultural Analysis. She has been part of the Gender Equality and Diversity unit since 2017, where she is responsible for antidiscrimination concepts, diversity issues and trainings for staff and students. Beside her university work, she is becoming a psychotherapist.

Nina Krebs is a gender studies graduate and part of the Gender Equality and Diversity team since 2019. Within the unit, she is responsible for diversity issues and developing a broad work-life-balance approach. In addition, she holds feminist empowerment trainings for girls and young women.

Waltraud Schlägl is a social and cultural anthropologist and has been a member of the Gender Equality and Diversity unit for 20 years. She is currently involved in gender monitoring and in the development of a new work-life-balance approach.

Lena Lisa Vogelmann is a sociologist specialized in film sociology, gender and statistics. She was key researcher for the first Austrian Film Gender Report. She joined the Gender Equality and Diversity unit in 2018 where she is responsible for public relations and gender monitoring. In addition, she teaches at the Department of Sociology at the University of Vienna and is on her way to become a psychotherapist.

Kerstin Tiefenbacher is a social and cultural anthropologist by training with a specialization on gender. She has been part of the Gender Equality and Diversity unit since 2013 where she is in charge of the career development measures for female academics, including the coordination of mentoring programs.

Recording

The recording can be found here: <https://queersts.com/forum-queer-sts/queer-sts-forum-6-2021-queer-interventions-web-version/roll-roll-roll-your-eyes/roll-roll-roll-your-eyes-2/>

Lyrics

Roll Roll Roll Your Eyes

Musical notation for the song 'Roll Roll Roll Your Eyes'. The key signature is C major. The lyrics are written below the notes. Measure 1: Roll roll roll your eyes, sigh - ing all the time. Measure 2: Fem - i - nist fem - i - nist fem - i - nist fem - i - nist, give them all a sign.

Image 1: Musical notes and first stanza

2.

Roll roll roll your eyes,
Show them if you can.
If they roll their eyes at you,
Roll yours back at them.

3.

Roll roll roll your eyes,
You're the one annoyed.
You've been fighting a long time.
Injustice, be destroyed!

4.

Roll roll roll your eyes,
Give them all a clue.
If you want equality,
There's lots you can do.

5.

Roll roll roll your eyes,
Sighing all the time.
Feminist feminist feminist feminist,
Give them all a sign.

Protesting Together

Sara Ahmed speaks of rolling eyes that feminists often face in their anti-discriminatory activism as “an expression of collective exasperation because you are a feminist” (Ahmed, 2017, p. 38). (Feminist) Activists are confronted with irritation at their insistence that things are not as they should be and their desire to do something about it. This irritation forces them into a defensive position. Considering that social injustices continue despite decades and centuries of work against them, it is feminists who are irritated, though. Irritated that their enthusiasm is met with derision. Irritated that their knowledge is discarded. Irritated that they have to fight the same fights over and over again. On the occasion of the 20th anniversary of the Gender Equality and Diversity unit of the University of Vienna, we have decided to reclaim the eyeroll for feminists, for ourselves³. It is not only a possibility to vent, but also to find humour in the face of an often demoralizing fight. Finally, by turning the well-known nursery rhyme *Row Row Row Your Boat* into a protest song, it is an opportunity to find solidarity in a communal activity like singing a canon that allows different voices to come together.



Image 2: The Kastalia statue at the University of Vienna rolls her eyes as well. Photo by derknopfdruecker.com

³ <http://eyeroll.univie.ac.at/>

References

Ahmed, Sara (2017): Living a Feminist Life. Duke University Press.

Genderfrequenz

Fürsorge und Widerstand als alltägliche Praxis gegen Diskriminierungen



Die genderfrequenz Redaktion ist ein offenes Kollektiv, das sich mit queer-feministischen Themen beschäftigt. Einmal im Monat wird die Sendung auf Radio Helsinki 92,6 ausgestrahlt.

Beschreibung des Beitrages

Seit fünf Jahren gibt es die queer-feministische Kolumne "Umagaunan mit Kaya" in der Sendung "genderfrequenz" bei Radio Helsinki, Freies Radio in Graz. Kaya ruft Menschen dazu auf, ihre alltäglichen Erfahrungen von Diskriminierung und Unterdrückung anonym zu teilen. Dabei ist es egal, ob es sich um Sexismus, hate speech (Hassrede), Rassismus, Diskriminierungen aufgrund einer Behinderung oder des Aussehens handelt. Auch positive Nachrichten über Handlungsmöglichkeiten und Strategien teilt Kaya gerne. Kaya nimmt dabei die Position der betroffenen Menschen ein und ist ihr Sprachrohr. Wir sind alle Kaya!

Durch das Teilen unserer Erfahrungen intervenieren wir in vereinzelte Verhältnisse und zeigen, dass niemand alleine ist, dass alltägliche Erfahrungen von Diskriminierungen System haben und viele betreffen.

Im folgenden Beitrag will die genderfrequenz-Redaktion diese fünf Jahre Kaya reflektieren, Erfahrungen teilen und aufzeigen, dass durch diese Praktik des Teilens Empowerment und Widerstand entsteht. In diesem Sinne kann die interaktive Kolumne "Umagaunan mit Kaya" als alltägliche Praktik des Für-Einander-Daseins und der Fürsorge gesehen werden, die eine Transformation von negativen Gefühlen in politisches Engagement bedeutet. Die queer-feministische Theoretikerin Ann Cvetkovich nennt diese Art der alltäglichen Praktiken, die transformativ wirken können, „the utopia of everyday habit“.

Die Aufnahme kann hier angehört werden: https://queersts.com/forum-queersts/queer-sts-forum-6-2021-queer-interventions-web-version/fursorge-und-widerstand-als-alltagliche-praxis-gegen-diskriminierungen/call-queer-intervention_2021-05-31_edit/

Spencier Ciaralli

Reflections on Pleasure Activism: Queer Women and Genderqueer Folk's Sexual Narratives



Spencier Ciaralli is a Visiting Assistant Professor at Augustana University. They center their research within social inequalities, particularly at the intersection of gender and sexuality. Currently, Dr. Ciaralli is examining sexual behavior, heteronormativity, and gender embodiment within the queer community.

Introduction

“Whilst it is important to continue to interrogate and draw attention to patriarchal domination of women’s sexuality, we need to also provide their obverse, the counter-narratives to this hegemonic discourse of sexual terrorism. Such counter-narratives must include stories of women’s quest for erotic fulfilment, agency, pleasure and desire that transcend discourse of sexual danger.” (Bakare-Yusuf, 2013: 29)

Pleasure is a pathway for accessing sexual liberation, and pleasure activism is a means to resist the heteronormative, traditionally gendered narrative (brown, 2019). Sexual pleasure, eroticism, and intimacy with ourselves and others can be both healing and powerful (brown, 2019). Embodying sexual empowerment can look like many things, but the underlying tenet remains the same: to resist capitalistic notions of production of orgasms, and to find the erotic, the pleasure, the satisfaction—the power—that is within ourselves. As Audre Lorde (1978: 89-90) tells us in *The Uses of the Erotic*: “For once we begin to feel deeply all the aspects of our lives, we begin to demand from ourselves and from our life pursuits that they feel in accordance with that joy which we know ourselves to be capable of.” Lorde reminds us that women have historically been taught to devalue their sexual worth—to dismiss the creative energy and joy that comes out of allowing ourselves to deeply feel all aspects of our lives. To sacrifice our entitlement to pleasure. The radical act of self-love, the sharing of joy, are erotic sources of information and knowledge that may be used to dismantle oppression.

There is liberation in the exploration of one’s joy, and telling stories of joy. In fact, Bibi Bakare-Yusuf (2013: 29) contends that “women’s sexual and embodied agency is potentially more threatening and disruptive to a hetero-patriarchal controlling logic than a

focus on danger and violation, hence its repression and suppression.” By this, she means that although addressing issues of sexual violence and power are undoubtedly important, not including the desire, sexual pleasure, and eroticism in women’s lives perpetuates the narrative that women are passive victims who need protection from their sexuality. Conversely, Bakare-Yusuf (2013) argues that negative representations of women’s sexuality is purposeful, in that this violence-centered perspective coincides with patriarchal underpinnings that perpetuate the policing of women. Therefore, inserting sexual pleasure and joy into sexual research is doing transformative, activist, work. Framing sexual pleasure as a feminist choice reclaims women’s agency, empowerment, and enjoyment within sexual behavior.

There is necessary and useful work in studying disparities and marginalization in women’s sexual lives. Understandably, for a group to be pushed to the margins, inequity and disparities are common consequences, and they are important to address. I cannot emphasize enough the importance of examining systems of power and their influence on marginalized folk’s experiences. Critically looking at how systematic oppression impacts specific groups of people allows us to have conversations as to how we can implement social change. However, as with a sole focus on sexual trauma, when we only examine these disparities, we are not fully centering the voices and experiences of a marginalized group; rather, we are only telling one piece of a multifaceted story and experience. In fact, incorporating sexual pleasure, agency, and resistance work shown in women’s sexual narratives allows us to better understand the weaving of these stories alongside their stories of violence, trauma, and violation. Toward this end, sexual liberation and pleasure activism are centered within my research and reflections. There is resistance work in finding one’s sexual power, and embodying it. Pointing to forms of sexual liberation in the bedroom allows room for sexual liberation outside of it. In essence, the personal is political.

Queer Women and Genderqueer Folk’s Sexual Narratives

This past year, I studied women and genderqueer⁴ folk’s sexual pleasure stories. I collected 30 sexual history narratives, the majority of whom were within the LGBTQIA2S+ community (24 out of 30), and had varied gender identification (23 cis-gendered women, 2 non-binary folk, 1 agender individual, and 4 questioning). The participants were comfortable being considered as women or genderqueer throughout the study analysis. The intent of this research was to examine the ways women and genderqueer folk create meanings that are important to their sexual experience and how

⁴ A person who does not subscribe to conventional gender distinctions but identifies with neither, both, or a combination of male and female genders. In this case, I will be using genderqueer to identify participants who are genderqueer, and have a vagina. Not all women have vaginas. Not all folk who have a vagina are women. However, my analysis centers around queer folk who have a vagina. Anyone who self-identifies as a woman, is referred to as woman. Those who identify as nonbinary, agender, and questioning, but still felt comfortable being included in the analysis due to their experiences with having a vagina and growing up with the constructs of gender, are referred to as genderqueer folk. Genderqueer was an agreed upon term by the participants.

these meaning-making processes related to their gender and sexual identity⁵, as well as how intersecting hierarchies of power influence women and genderqueer folks' narration and experience of their sexual history and pleasure.

This particular piece on my research reflects on how sexual liberation and agency are enacted within the participant's sexual history and pleasure narratives. More specifically, I examine sexual liberation within these participants' lives through queering sexual pleasure. I investigate how participants deconstruct, or queer, understandings of sexual pleasure beyond producing orgasms. This think piece serves to push sexual research beyond the scope of violence and trauma in relation to women and queer folks' sexual lives. We must critically analyze femme and queer sources of pleasure and joy, to more fully represent narratives about their bodies, as well as ensure what rises out of these narratives does not contribute to the creation of a new standard of appropriate sexual pleasure⁶.

Queering Sexual Pleasure: Pleasure Beyond Orgasms

Admittedly, I went into my research focused on the orgasm gap⁷ as it is something I personally care about. As I delved deeper into my interviews, I realized that for many women and genderqueer folk I spoke with, achieving orgasm is not the best measure of sexual satisfaction. It is most certainly important, but people construct and experience pleasure in many diverse and unique ways that we fail to assess when we only gauge sexual pleasure and gratification as an orgasm.

Queering pleasure is more than just broadening our studies to who people sleep with. It is more than same sex or gender fluid interactions. Queering pleasure is broadening our scope and our understanding of what sex looks like. It is queering the norm, and in this specific case of sexual pleasure, the norm is a hetero-patriarchal norm⁸. Queering pleasure is to include sexual behavior and sexual satisfaction that extends beyond orgasm frequency; queering pleasure actively critiques the able bodied, cis gendered,

5 Throughout this essay and research, I am speaking specifically of one cultural construction (i.e., colonialist, Americanized-Westernized) of sexuality, gender, and pleasure.

6 By this, I mean we must maintain an ambiguity, diversity, or fluidness in measuring pleasure. Sexuality researchers must be cognizant that establishing new boundaries around ways to experience pleasure, are still boundaries nonetheless. For example, the work of Masters and Johnson (1966) deconstructed notions around women's orgasms by integrating the importance of the clitoris into sexuality research. Their work is considered to be a breakthrough in conducting research on women's sexual behavior, as it normalized their sexuality and desires in ways that extended the scope beyond penetrative, procreative sexual interactions. Media has since transformed, normalizing women's sexual pleasure in many ways (for example, Cosmopolitan having an entire section of their magazine dedicated to it). However, an expectation to always be sexual and produce orgasms in particular ways, fails to examine the stigma and newly constructed boundaries that, once again, provide scripts to women as to how they may experience and navigate sexual pleasure. The intent isn't to provide an opposite, newfound script of sexual behavior to women (from sexual conservative to sexual deviant). The intent is to abolish the static boundaries of the script altogether.

7 A representative U.S sample of orgasm frequency, conducted by Frederick, John, Garcia, and Lloyd (2018), shows that an orgasm gap persists between heterosexual men and women, with heterosexual men as most likely to say they usually-always have orgasms when sexually intimate (95%), followed by gay men (89%), bisexual men (88%), lesbian women (86%), bisexual women (66%), and finally, heterosexual women (65%).

8 These hetero-patriarchal norms that surround sexuality suggest folk with vaginas center their experience around penetration with cis men, and are passive creatures that have little to no agency (no vocalization of their desires, use of sex toys, sexual play, or masturbation).

monogamous, heterosexual male. Queering is a verb, not a noun. My definition represents a challenge to hegemonic practices and discourses. So, when I talk about queering pleasure that means I am asking: What do desire and pleasure look like through a queered lens? What is sexual satisfaction and how can we see this on a spectrum rather than seeing it against the normative expectations (that is, the orgasm)? Solely examining orgasm rates put sexual pleasure in a dichotomous “all or nothing” box of production. Instead of solely examining the orgasm gap, my participants’ narratives suggest that we must examine how our understanding of sexual satisfaction is structured by patriarchal heteronormativity. They tell us orgasms are certainly important, but they aren’t the only important thing.

For example, one of my participants, Parker (35, Latinx, questioning, pansexual) speaks to the fluidity in their experience of sexual pleasure:

[Parker]: Orgasms for me were never the litmus for a good interpersonal sexual experience. I love giving myself orgasms. It’s great. I’m very good at it. And it took me a long time to be able to do it manually. I just learned how to do it manually not this past winter, but the winter before. So, placing this bad boy, a body wand for clitoral stimulation, on my clit at full power was the only way that I could orgasm and I would squirt.

[Spencier]: So there seems to be a distinction for you between an orgasm and still being sexually satiated or satisfied.

[Parker]: Oh yeah. If I’m in a fantasy situation or something that’s really, really thoroughly orchestrated, like a really intense scene. That’s why I love BDSM⁹ so much. In BDSM orgasms aren’t necessarily the point. Getting into subspace is the point. Being rigged in a new position. Being able to take a really heavy amount of impact play, that’s the point. Experiencing different sensations. Submitting in new ways that are challenging. That’s the point. Making art. If you’re doing wax play and you can take all this wax and they get to take pictures and it’s a full artistic experience. That’s the point. Penetrative sex isn’t the point. Orgasm isn’t necessarily the point. Pleasure is so much more than orgasms. And in those scenarios, when my dom has used a toy like this on me, yes, I’ve cum. But there was no pressure. It wasn’t about feeding their ego.

Parker illuminates how narratives and research centered on femme and genderqueer bodies is centered around heteronormative, patriarchal understandings of sexual pleasure. Many of my own questions in my interviews centered around participant’s prioritization of their climax. However, it is this capitalistic understanding of producing

⁹ Abbreviation for bondage, discipline/domination, sadism/submission and masochism. Centered around intense sensations.

sexual pleasure that misses the nuanced ways women and genderqueer folk experience pleasure, sensuality, and sexual play. To center queer, femme, and genderqueer voices demands that we reorient, or queer, what we are even including as sexual pleasure.

Parker articulates how their interest in the artistry and power within BDSM provides them sexual pleasure that doesn't necessarily revolve around orgasms. Around 45 to 60 percent of people report having fantasies that include dominance or submission, and around 30 percent of people have fantasies that include whipping or spanking (Joyal et al, 2015; Jozifkova, 2018). In a qualitative study of queer folk who practice BDSM, Robin Bauer (2014) found that there was not only a celebration of sexuality and pleasure among the research subjects OR within this group, but a skill in communicating one's desires, fantasies, preferences, and abilities. Bauer (2014) goes on to explain that many participants were able to separate and distinguish their sexual behaviors, emotional connections, and desires, to create a safe space that explored boundaries and identities. Bauer's research included participants, like Parker, who explained that "sex" or "orgasm" was not necessarily the point of BDSM, and that many "scenes" could not even include genitals. Similar studies centered on BDSM have found that participants drew distinctions between BDSM and sex, in that BDSM is not just about sexuality, but rather about respecting power, security, consent, and discipline (Sprott et al, 2020; Carlström, 2018). Again, these studies align with Parker's emphasis on enjoying things other than orgasm in their sexual experience.

Notably, Parker points out that they love giving themselves orgasms, and even goes on to discuss their favorite vibrator they use when masturbating. However, Parker separates their reasons for autonomous masturbation and interpersonal sexual relations. For Parker, sexual relations with another person are a holistic experience featuring a full range of sensations, power, emotions, intellect, and artistry. Masturbation is for creating orgasms, for themselves. However, as they mention, orgasms aren't necessarily or always the point.

This explanation Parker provides about their sexual experiences crystalizes the concept of queering sexual pleasure in that they actively deconstruct notions around sexual pleasure as penetrative, heteronormative, orgasm-mandating, male-centered experience. As queer scholar Cathy Cohen (1997) argues, queerness interrogates heteronormativity, which can look like many different things inclusive of single motherhood, sex work, use of sex toys, and more. Cohen reminds readers that heteronormativity works to reinforce institutional racism, patriarchy, and class exploitation, all of which intersect with the lives of those labeled "heterosexual," and that inclusive, intersectional queerness is required to destabilize those in power. Indeed, queer scholarship has provided a space within social research to break apart preconceived notions of sex, gender, and sexuality, to disconnect these concepts from one another and re-

align them in unexpected and new ways. Consequently, Parker's queering of sexual pleasure is not just sexual liberation for oneself, but an act of resistance and activism that challenges heteronormativity.

Another way participants' queer sexual pleasure is in sexual "play," such as foreplay and stimulation of the entire body. For example, when I ask Morgan (33, white, cis, sexually ambiguous) about what she likes or prefers in her sexual interactions, she gives me a small smirk and begins to tell me her interests in foreplay:

[Morgan]: I have really sensitive skin. The lightest touch on me will send shivers down my spine. Sometimes ticklish, sometimes not. I feel like if some kind of foreplay is starting once we've been sitting on the couch watching a movie or something like that, if you have been touching the inside of my wrist or rubbing down my hip or something like that, that is already a pretty big start for me. The rest of it goes from there. So, I think that is part of it. But especially when I'm doing any kind of sexual play. It's very mental as well, the power dynamics behind it. If I was texting them dirty pictures while they were working and they come home, 'you're in so much trouble right now...' Just that one sentence can really get me ready to go. I feel like it's such a combination of what I do and what is done to me physically with the mental capacity and the mind games behind it.

Morgan, like Parker, remarks on how power play can be sexually stimulating. Beyond BDSM, however, Morgan remarks that she enjoys light touches along her skin, sexual "playfulness" and texting sexual pictures to one another. Morgan ends her statement referring to how she enjoys a combination of both mental and physical stimulation.¹⁰

There is power and agency in women and genderqueer folk exploring sexual pleasure for the sake of pleasure itself. The act of "play" allows them to explore their bodies, fantasies, pleasures, and kinks instead of reducing sexual interactions to identity categories, trauma, and power. It pushes back at reductive notions of sex as merely a vehicle for procreation. It is queer, as these participants rework the boundaries of sexual norms and sexual pleasures. It is experiencing sensuality and pleasure outside of orgasms, or working through their mental pleasures that stimulate and connect to their bodily ones. It is seeing pleasure as an experience, and not as a means to an end. Lastly, such play pushes against the sexual hierarchies of "good" sex; i.e., heterosexual, procreative, interactional¹¹ sex.

Sexual play, as Susanna Paasonen (2017) argues, is a space to explore and utilize fantasy to actively disrupt power relations, to actively resist social sanctions, gender roles,

¹⁰ Sexual play and BDSM may heavily overlap, dependent on the individual.

¹¹ Not all forms of sex are with another person. Sex may also be understood as sexual behavior with oneself (i.e., masturbation)

and sexual scripts, and to experiment with resistance. Play may assist in queering binary categories of sex and sexuality. Play may be a process of becoming or unbecoming, of both learning and unlearning, of both performance and unmasking. We make these connections in the bedroom by playing out what is expected while allowing space to play, to explore, to fantasize. It allows us to pursue desire, sensations, and pleasures that shed normative notions of our identities—to experiment with ourselves in a way that opens up both ourselves and the potentialities of others (Paasonen, 2017).

Sawyer (30, white, cis, bisexual) also touches on the importance of sexual playfulness and the full range of sexual sensations one can experience. However, as Sawyer chats with me over Zoom in her office, she informs me of learning this knowledge through her experience as a store manager of a sex toy shop:

[Spencier]: You mentioned working at a sex store. Can you speak to that a little bit?

[Sawyer]: I definitely learned a lot in regards to—that there are so many things other than actual penetration that can be used sexually: just little tickles, touches, flavor, scents. There're so many things. All five senses can be used and the education portion and talking to customers and teaching them about things, in the most professional manner. People that genuinely came in and wanted our help and had no idea what they wanted or what they were looking for. You know, we would ask a couple of probing questions, pun intended, and we found what they want. Selling the fantasy was our thing. That was the company's motto. They would ask: "What does selling the fantasy mean to you?" And it's basically letting a customer -- showing the customer what they want even if they don't even know they want it. And there's just so many aspects that go into any kind of sexual pleasure from beginning to end. I mean, there's, again, not even penetration. Like massage candles, that's touch and that is sight and that is smell. You have three right there that are just super important other than just getting fucked.

Sawyer speaks to many aspects of Paasonen's (2018) definition of sexual playfulness, such as sensory openness, curiosity, and exploration. She also touches on sexual playfulness toward the end of her statement as she adds "there's just so many aspects that go into any kind of sexual pleasure from beginning to end." What I found particularly interesting in this explanation of her experience as a sex shop worker was the use of selling sex toys as a form of sex education. Sawyer begins as a student, and then becomes an educator to her clients about varying forms of sexual pleasure beyond the coital imperative. This sex toy shop, then, is an outlet of activism and sexual liberation as it creates a safe space of education, sexual exploration, and a queering of sexual boundaries surrounding sexual pleasure.

However, it bears mentioning that one of the few forms of queering sexual pleasure and sex education is in the form of capitalistic consumption. By this, I mean that one of the few avenues people may receive a ‘queering’ of sex education, is in the mandate and format of being a consumer of goods. Future research is necessary to problematize the intersections of capitalistic consumption and sexual empowerment.

Reflections

In this analysis, I examined how queering allows for not just plural sexualities, but also encompasses non-normative sexual acts, experiences, and consciousnesses (Rubin 1984). Cohen (1997: 439) speaks to this understanding of queer, stating: “In queer politics, sexual expression is something that always entails the possibility of change, movement, redefinition, and subversive performance—from year to year, from partner to partner, from day to day.” For folk such as Parker or Sawyer then, the point isn’t to “normalize” fluid sexual behavior and identity, but rather, to destigmatize it. To queer sexuality doesn’t mean to center particular forms of sexual behavior, but rather, to condone the fluidness of sexuality that directly interrogates that there is a “normal” or “center” in sexual pleasure.

Taking a “normalization” approach could simply reconfigure sexual behavior into new static, essentializing categories. For example, consider the complications in a sexual binary of straight and gay. Creating the additional, static box of “gay” leaves no room for folk who move within and beyond these essentializing categories. It is necessary to understand sexual identity and behavior as a space for continual re-adjustments in multiple ways in relation to time, bodies, experiences, and environment. Queerness is not a petition for normalizing queer identity, but rather, an interrogation and destabilization of taken-for-granted truths surrounding identity itself. Consequently, the narratives throughout this section make the case for queerness within sexuality, and how it is a demand for fluidity, destabilization, and destigmatization of sexual behavior and pleasures. Queerness problematizes the assumed inner workings and connections made between sex, gender and sexuality (Esterberg, 1996). These dominant, deceptively ‘normal’ traditional sexual and gender roles we each choose to accommodate, inhabit, resist, embody, perform—they are in place to privilege a particular group of people: white, high socio-economic status (SES), heterosexual, cis men.

In each interaction, queer folk have to make choices. They may choose to feel safe through performing traditional gender and sexual scripts, they may both accommodate these scripts in the bedroom through faking orgasms while resisting them by choosing to go take a shower and masturbate until they self-climax. They may sleep with and love women and genderqueer folk. They may communicate their desires to their partners. These moments of interaction are, in fact, symbolic. Hence, there is a political power in sexual pleasure. There is activism within embodying and demanding pleasure. There are politics embedded within feeling good—in a world that tells wom-

en and genderqueer folk, particularly queer women and genderqueer folk, they are not entitled to it. Resistance begins within oneself, and with what we feel we are entitled to, especially within our most intimate, private moments. How can we claim and establish equity in the public sphere when we do not examine the ways in which we fail to receive equity in our private spaces? Orgasms are revolutionary. Sexual pleasure is radical. Queer women and genderqueer folk are entitled to feeling good.

Consequently, we must reintegrate joy and pleasure into our analysis. We must reintegrate the power and resistance uncovered in the lives of women and genderqueer folks' narratives.

Cumming (or not) to a Consensus of Creating Change

Change does not arise out of asking why women and genderqueer folk do not just speak up. Pleasure activism begins when we listen, and realize their stories tell us an underlying theme: it is not on their shoulders to accommodate traditional gendered constructions of sexuality and sexual pleasure. It is not women and genderqueer folks' responsibility to communicate and produce more labor in teaching others how to pleasure them. Consequently, the activism and resistance work must begin outside of the bedroom: in reworking our narratives. Narratives in our sex education, our health classes, our adult-accessible courses, our sex shops, our narratives we push in films, shows, and books, our narratives that influence how doctors and researchers measure sexual pleasure. How we define, and measure sex.

It begins with listening to genderqueer folk and women, and then allowing these stories to sit alongside our own understanding of sexual pleasure. To allow these stories to sit with you, to mull over, to work through. To align with, break away, or to weave within our own. To jar our sensibilities and preconceived notions as to what sexual pleasure, sensuality, and sexual joy looks like. The power of narrative—of stories—cannot go unaddressed. Society is built, and thrives, on stories. Stories are our history, our media, our art, our conversations, our structured reality. The more we center women and genderqueer folks' stories, the more we deconstruct, or queer, the social truths surrounding femme identified and genderqueer folks' sexual lives. This, in itself, is a form of pleasure activism. Queering sexual pleasure.

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Andrea Berger, Sophie Gerber & Martina Griesser-Stermscheg

Technische Sammlungen que(e)rlesen



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Museumsdatenbanken sind mächtige Instrumente der Wissens- und kollektiven Gedächtnisverwaltung. Museen kategorisieren, hierarchisieren und disziplinieren ihre Sammlungsbestände. Gefäße für Sammlungen schaffen Ordnung und Begrenzung zugleich. Dabei begrenzt die Dinglichkeit (Material, Dimension und Zustand) von Sammlungen. Objekte sind widerständig, sie vermögen uns in ihrer dinglichen Beschaffenheit und als immer neu befragbare Quellen seit Jahrhunderten an die Begrenztheit theoretischer, zeitgebundener Ordnungssysteme zu erinnern. Das ist ein wertvolles Alleinstellungsmerkmal von musealen Sammlungen und Archiven.

Digitale Museumsdatenbanken kennen diese Grenzen nicht. Sie sind dynamisch, sie vereinheitlichen, strukturieren, nivellieren und löschen nach vorgegebenen Parametern. Und das alles in Echtzeit. Sie geben aber auch definierte Felder vor, die wir als Museumsmitarbeiter_innen zu befüllen haben, oder markieren Sperrfelder, die deutlich machen, dass nur eine bestimmte Personengruppe zu ihrer Befüllung befugt, kein alternatives Wissen und nur eine exklusive Möglichkeit zur Wissensabfrage erwünscht ist. In Datenbanken gibt es keine Anmerkungen mit Bleistift, die eine Verunsicherung im Ewigkeitsanspruch einer bestimmten Information anzeigen. Es gibt auch kein einfaches Durchstreichen, das die darunterliegende Information oder eine (historische) Irrung immer noch lesbar macht. Das unterscheidet Museumsdatenbanken des 21. Jahrhunderts wesentlich von ihren historischen Vorläufern wie Schubladen, Zettelkäs-

ten, Inventarbüchern, Zettelkatalogen oder Karteikarten. Die vielfach angestrebte, konsequente “Datenbereinigung” sieht keine Unsicherheiten im Schaffen und Dokumentieren von Wissen mehr vor, zumindest keine öffentlich sichtbaren wie z.B. früher auf Karteikarten in Bibliotheken oder Inventarkarteien, deren abgerundete, vergilbte Ecken das konzentrierte Blättern mehrerer Generationen von Studierenden dokumentierten. Heute rutschen wissenschaftliche Zögerlichkeiten meist in das Freitext-Feld der “internen Bemerkungen”, einem für Externe unsichtbaren Sperrfeld also.

Und dann ist da noch die Sache mit “Open Data”: Trotz der aktuellen Maximen von Zugänglichkeit und Transparenz der institutionellen Wissensverwaltung beinhaltet jede online-Veröffentlichung einer Datenbank eine Vielzahl von Sperrungen, die aber meist nicht offengelegt werden. User_innen wissen also nicht, was alles nicht zu sehen ist. Hier besteht eine Analogie zum erlernten Verhältnis von Ausstellung zu Depot. Die meisten Besucher_innen von Museen wissen nicht, was sie alles nicht sehen. In online-Datenbanken sind Datenschutz-eschränkungen oft der Grund für Sperrungen, aber manchmal sind es auch sensible oder unbequeme Informationen, die der Öffentlichkeit von der Institution bewusst vorenthalten werden und damit eine Anreicherung mit bisher unbeachtetem Wissen oder gar das Auffinden für neue, möglicherweise unbequeme Kontexte verunmöglichen.

In vielen Museen ersetzen Datensätze mittlerweile oft die Sammlungsobjekte, die in dezentralen “Zentraldepots” eingelagert und physisch schwer zugänglich sind. In vielen Museen ersetzt also das Dokumentationssystem Datenbank mitunter den eigentlichen Gegenstand. Die abgelegten Datensätze sind mittlerweile so angewachsen, dass eine stringente Redaktion der Datenbank schier unmöglich ist. Laufende Kontrollen oder Korrekturen können nur in Stichproben erfolgen oder werden punktuell durch gezielte Anfragen von außen, beispielsweise durch Leihanfragen für Ausstellungen oder durch Forschungsprojekte, angeregt. Aus diesen und anderen Gründen, die sich aus der Museumspraxis ergeben, scheint ein breit angesetzter, kritischer Umgang mit Datenbanken und digitalen Sammlungsmanagementsystemen angebracht.

Da in den meisten Sammlungen der Erschließungsgrad weitab von Vollständigkeit liegt (denn die Eingabe von Daten ist eine heiß umstrittene Frage von Personalressourcen), nimmt die Beslagwortung in Sammlungen und Archiven eine zentrale Rolle ein. Schlagwörter sind oft die einzigen Findmittel, die zum gewünschten oder gesuchten Ergebnis führen, beispielsweise zur sinnvollen Entwicklung einer kuratorischen Erzählung, also des roten Fadens, der uns durch eine Sammlungsausstellung führt. Die Vergabe von Schlagwörtern obliegt grundsätzlich dem wissenschaftlichen Personal in Museen, obwohl bereits Ansätze zur partizipativen Beslagwortung in kleineren Projekten erprobt werden (sh. Beispiele weiter unten). Das Recht zur Vergabe von Schlagworten spiegelt das längst überholte, mancherorts aber leider immer noch vorhandene Festhalten an der institutionellen, wissenschaftlichen Deutungsho-

heit Wissen und Sprache verändert sich laufend und damit auch die Bedeutung – genauer gesagt die jeweilige Bedeutungsaufladung, von Objekten, Archivalien und Begriffen. Der Schlagwort- und Thesaurus-Katalog des Technischen Museums Wien umfasst derzeit etwa 35.000 Begriffe. Bei genauer Betrachtung ist der stetig wachsende Katalog, eng angelehnt an internationale Normdatenbanken wie GND oder Icon-Class, von heteronormativen oder auch eurozentristischen, mitunter auch rassistischen Denkmustern und Strukturen geprägt (Hacke, 2021). Im Technischen Museum Wien versuchen die sammelnden und dokumentierenden Mitarbeiter_innen nun dieser Diagnose in kleinen Schritten am Beispiel gendersensibler und rassismuskritischer Sprache entgegen zu wirken.

Bereichsübergreifende Verschlagwortung: Gender & Dekolonisierung

Wie ist ein dynamisches Dokumentieren einer Sammlung möglich und wer kann dazu beitragen? Um eine Antwort zu finden, wurde 2019 begonnen, unter dem Titel “Fokus Gender” an einem Schlagwortangebot zu Gender und Geschlecht für alle Sammlungsbereiche des TMW zu arbeiten. Die Basis bildeten Begriffe aus dem museumseigenen Thesaurus sowie eine Recherche in genderrelevanten Thesauri.¹² Weitere Schlagworte sind das Ergebnis der Arbeit mit den Objekten durch die Kustod_innen und in Workshops mit Studierenden (s.u.). Das Begriffsangebot zielt weder auf lexikalische Vollständigkeit noch auf dauerhafte Gültigkeit ab. Vielmehr setzt es sich aus Begriffen zusammen, die helfen, Sichtbarkeiten zu schaffen und nicht nur Kolleg_innen, sondern auch der Öffentlichkeit die Auffindbarkeit von Objekten in der Sammlung zu erleichtern. Die Kustod_innen des TMW nutzen dieses Begriffsangebot für die erweiterte Erschließung und Neusichtung der Schausammlung, die Anlass bieten, Gewissheiten zu hinterfragen, Gelerntes zu verlernen und que(e)r zu denken.

Um Geschlechtervielfalt sichtbar zu machen, wurden in einem weiteren Schritt vier Optionen für die Geschlechtsauswahl bei Personendatensätzen (divers, weiblich, männlich, unbekannt) und der Unterstrich für Personen- und Berufsbezeichnungen eingeführt. Ausgehend von dieser Neuerung wurde eine Leitlinie für genderinformierte Sprache für die gesamte Institution angelegt und implementiert.

Im Jahr 2020 wurden Begriffsangebote zu drei weiteren bereichsübergreifenden Themengebieten erarbeitet: Sensible Sammlungsbestände, Museumsgeschichte sowie Umweltaktivismus. Im Zuge des vom BMKÖES geförderten Projekts “Koloniale Objekte in österreichischen Bundesmuseen” wird derzeit an einem rassismuskritischen Begriffsangebot gearbeitet, das sowohl auf Sammlungsbestände aus kolonialen Kontexten als auch auf Objekte abzielt, die durch Logos, Abbildungen, Beschriftungen usw. Rassismen reproduzieren.

12 vgl. u.a. ThesaurA. Österreichischer Frauenthesaurus, erstellt v. Helga Klösch-Melliwa u. Angelika Zach, 1996; FrauenMediaThesaurus, URL: <https://frauenmediaturm.de/feministisches-archiv/feministischer-thesaurus/>.

Wie bei allen in und durch Museen kommunizierten Inhalten drängt sich auch bei der Beschriftung in Datenbanken die Frage auf, welches und wessen Wissen von wem, wann und wie dokumentiert wird. In der Praxis werden Schlagwörter häufig von nur einer für den jeweiligen Sammlungsbereich und somit für das jeweilige Objekt zuständigen Person vergeben. Um diesem Umstand entgegenzuwirken, wurde die Beschriftung für alle wissenschaftlichen Mitarbeiter_innen freigegeben und die Kolleg_innen wurden aktiv dazu aufgefordert, sich zu beteiligen. Eine Evaluierung nach einem Jahr ergab, dass nicht alle, aber doch einige Kolleg_innen immer wieder davon Gebrauch gemacht hatten und machen.

Gemeinsam und dynamisch Verschlagworten

Auch Versuche, das Wissen von externen Personen(gruppen) mit einzubeziehen, wurden unternommen, zum Beispiel in der kleinen Dauerausstellung "Wem gehört PINK?", die sich diversen Aspekten der polarisierenden Farbe widmet. Nach einer Einführung wurde eine Gruppe von Studierenden dazu aufgefordert, Haftnotizen mit Schlagwörtern direkt auf die Vitrinen der jeweiligen Objekte zu kleben. Diese Aufgabe wurde von den Teilnehmenden mit viel Elan angenommen und förderte die aktive Auseinandersetzung mit den gezeigten Objekten. Die Ergebnisse fielen entsprechend umfangreich aus und führten zu einer spannenden Diskussion rund um die teils widersprüchlichen vergebenen Schlagwörter. Neben diesen positiven Elementen muss jedoch auch auf drei Problemfelder hingewiesen werden, die sich im Rahmen des partizipativen Experiments ergaben: Erstens stellte sich vor allem die Beschreibung von Gefühlen und komplexen gesellschaftlichen Vorgängen in nur einem Wort als Herausforderung für die Studierenden dar, sodass sie zu Wortkombinationen oder kurzen Sätzen tendierten, wie es beispielsweise bei Hashtags in sozialen Medien häufig der Fall ist. Solche Wortkombinationen konnten leider nicht in die Datenbank aufgenommen werden, da diese der Logik des Thesaurus widersprechen. Zweitens zeigte sich bereits bei diesem einstündigen Experiment, dass die Nachbereitung und Dokumentation mit vergleichsweise großem Aufwand verbunden sind. Die Auswertung der Ergebnisse und die Übertragung der handschriftlichen Notizen in die Datenbank nimmt leider deutlich mehr Zeit in Anspruch als die gemeinsame Diskussion in der Schausammlung. Drittens müssen - wie bereits beschrieben - auch die Ergebnisse von partizipativen Projekten schlussendlich von Museumsmitarbeiter_innen ausgewählt und selektiv dokumentiert werden. Welche Vorschläge es schlussendlich in die Datenbank schaffen, hängt somit wiederum von technischen Vorgaben, vor allem aber wiederum von Gewohnheiten und persönlichen Ansichten von einigen wenigen Personen ab. Ein weiteres Problem bei der Beschriftung stellt der Umstand dar, dass nicht nachvollziehbar ist, wann einem Objekt ein bestimmtes Schlagwort zugeordnet wurde. Zwar lässt sich nachvollziehen, wann ein Begriff erstmalig vergeben wurde, jedoch lassen sich keine Rückschlüsse über die zeitliche Verteilung ziehen, was besonders

für Bereiche wie die gendersensible Sammlungsarbeit spannende Möglichkeiten eröffnen würde. Ähnlich verhält es sich mit Angaben zur Autor_innenschaft von Schlagworten: Es kann nachvollzogen werden, wer den Begriff zum ersten Mal in die Datenbank eingegeben hat, jedoch bleibt offen, wer ihn in weiterer Folge verwendete, wie oft einzelne Personen bestimmte Wörter vergaben usw.

Die queere Datenbank. Eine Wunschvorstellung

Unsere Wunschdatenbank ist transparent, Nutzer_innen können die Autor_innen und den Zeitpunkt der Vergabe der Schlagworte nachvollziehen. Sie erkennt an, dass Sprache dynamisch ist und bildet daher die Historie der Begriffsvergaben ab, sodass auch die Genese und Geschichte der Begrifflichkeiten transparent ist. Die Datenbank ist partizipativ, denn Schlagworte können über die Online-Datenbank und Screens in der Ausstellung unmittelbar vergeben werden. Die Redaktion des Thesaurus ist divers besetzt und Systemadministrator_innen sind mit inhaltlichen Kompetenzen ausgestattet. Feedback und Tipps von Nutzer_innen der Online-Datenbank werden z.B. mit Freikarten belohnt. Wir wünschen uns mehr Ressourcen für die Datenbankarbeit, um Objekte ausgiebig bearbeiten zu können. Dies betrifft vor allem jene Datensätze, die für Objekte angelegt werden, die bei der Depotinventur gefunden werden und dadurch häufig mit intensiven Recherchen verbunden sind. Neben den entsprechenden Ressourcen wünschen wir uns Hilfestellungen für die Mitarbeiter_innen, z.B. in Form von regelmäßigen Treffen, bei denen offen über Problemstellungen diskutiert werden kann. Darüber hinaus wären (automatisierte) Kontrollmechanismen, z.B. Pflichtfelder und Erinnerungsmails bei noch offenen Feldern, wünschenswert.

Eine Abkehr vom Prinzip der Sprache hin zu anderen Parametern, die länger stabil bleiben, würde sowohl die Dateneingabe als auch die Suche deutlich vereinfachen - z.B. Geo-Koordinaten, die in weiterer Folge automatisch mit allen damit in Verbindung stehenden Begriffen (historischer und aktueller Ortsname, Region, Herrschaftsgebiet, Land, Nationalstaat etc.) verlinkt werden.

Auch wenn die Verwendung von künstlicher Intelligenz zur Verschlagwortung zurzeit keine zufriedenstellende Alternative darstellt, da auch solche Systeme auf von Menschen erzeugten Daten aufbauen und dadurch Vorurteile wie Sexismen und Rassismen übernehmen, wäre es durchaus denkbar, dass Schlagwörter zur Auswahl vorgeschlagen werden.¹³ Dass der Computer im Gegensatz zu Wissenschaftler_innen über keine professionelle, spezialisierte Ausbildung verfügt und demnach mehr den Zugang eines_einer Lai_in als eines_einer Expert_in reflektiert, kann dazu beitragen, Sammlungen niederschwelliger zugänglich zu machen.

¹³ Beispielsweise sammeln die Harvard Art Museums künstlich generierte Schlagwörter, Kategorisierungen und Beschreibungen zu ihren Kunstwerken - ergänzend zu den Einträgen von Kunsthistoriker_innen: <https://ai.harvardartmuseums.org/>.

Abbildungen



Abb. 1: Kombination aus Trix Metallbaukasten 1C (Inv. Nr. 34710) und Werbetafel Nähmaschine Rast & Gasse (Inv. Nr. 35865)



Abb. 2: Adaption des Metallbaukasten „Der kleine Ingenieur“ (Inv. Nr. 38788)

Referenzen

Hacke, Hannes (2021). Schlagwörter, Normdaten, Tags – Sexualität in Sammlungsdatenbanken, Vortrag im Rahmen der Online-Tagung des Deutschen Hygiene-Museums Dresden “Sexualitäten sammeln”, 24. und 25. Februar 2021.

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Review: Das Patriarchat BOYKOTTieren mit einem neuen Männermagazin



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Es gibt ein neues (pro-)feministisches, herrschaftskritisches Männer-Magazin und es ist absolut super. Es ist gegen das Patriarchat, nonprofit, DIY, sehr zugänglich, und inhaltlich anregend, inspirierend, geschrieben (nicht nur) für (cis) Männer, und absolut lesewert. BOYKOTT erschien nach einer erfolgreichen Crowdfunding Kampagne erstmalig im April 2021; im Juli 2021 wurde bereits die dritte Auflage gedruckt. BOYKOTT ist ambitioniert und möchte zur Abschaffung des Patriarchates beitragen, dem System in dem (weiße, nicht-jüdische, able-bodied, akademisierte...) cis Männer ganz besonders privilegiert sind und maßgeblich an der Aufrechterhaltung von sozialer Ungleichheit beteiligt. Es richtet sich deshalb besonders an (cis) Männer, die nun ganz besonders anpacken sollten, wenn es um Gewaltfreiheit und ein besseres Leben für alle geht und sich hier neue Denk- und Handlungsimpulse holen können.

Hinter BOYKOTT stecken Ulla Wittenzellner und Lukas Tau, die sich zum Teil auch professionell mit Feminismen und kritischen Männlichkeiten beschäftigen, das Magazin aber in ihrer Freizeit und unbezahlt kreieren. Sie erzählen im Editorial dass sie im Coronasommer 2020 die Idee für das Magazin entwickelten. In den Rubriken Theorie, Beziehungen, Interview, Sex & Flirten, Sexualisierte Gewalt, Literarisches, Neulich in der Männergruppe, Antifeminismus und Medizinisches findet sich insgesamt 22 verschiedene Beiträge auf 139 Seiten, die von Kritik Feedback und Leser*innenbriefen abgerundet werden. Jede Rubrik ist liebevoll eingeleitet von den Herausgeber*innen, die vor allem eines wollen: eine größere Vielfalt von Männlich-Seins-Arten zeigen im Interesse von Männern* selbst die von breiteren Denk-, Fühl- und Handlungsrepertoires nur profitieren können.

Im Theorieteil erklärt Ulla Wittenzellner zunächst geschickt was denn kritische Männlichkeitsforschung ist und will und dass sie eine fundamentale Kritik am binären Geschlechtersystem und dem damit verbundenen patriarchalen Werturteilen darstellt. „Männlichkeit ist also nicht einfach das, was Männer tun. Männlichkeit ist die Vorstellung davon, wie Männer angeblich sind“ schreibt sie (p.18) bevor sie zu einer fundierten Kritik toxischer Männlichkeit ausholt. Das Konzept der toxischen Männlichkeit hat Einzug in die mediale Landschaft gehalten hat und vor allem in US Raum sehr populär. Soldatische Männlichkeiten die Souveränität, Dominanz und Gewalt ausdrücken werden im Moment oft unter dem Stichwort „toxische Männlichkeit“ zusammengefasst. Wittenzellner argumentiert, dass das Konzept problematisch und unscharf ist, da weiße Männer mit ökonomischer, sozialer und symbolischer Macht sehr leicht ohne offene Gewalt andere weniger privilegierte Männer*, Frauen* und Kinder unterdrücken können. In diesem Sinne verstellt uns das Konzept der toxischen Männlichkeit mit seiner Gewaltfokussierung die Sicht auf Elitemänner die sich anderer und weniger sichtbarer und weniger kriminalisierten Ressourcen und Verhaltensweisen bedienen können um die Erhaltung des hierarchischen Geschlechterregimes zu betreiben.

Mit 5 Beiträgen auf mehr als 30 Seiten fällt die Rubrik zu Beziehungen am stärksten aus und löst brillant das Versprechen ein für und von Männern* zu sein „die selbst am struggeln“ sind. Von Scham und Angst ist hier offen die Rede, in straighten und queeren Liebes- und Freundschaftsbeziehungen; von Fu”rsorge, Trost, und anforderungsloser Akzeptanz in Freundschaften als scheinbar „unmännliche“ Praxen, die tief erfüllend, bereichernd und heilend sein können. Es kommen hier auch Frauen zu Wort, die für eine Politik des Nein Sagens und der Präzision eintreten oder als cis-Frauen die strukturelle Ebenen von Beziehungsarbeit diskutieren, die oft auf persönliche Differenzen heruntergebrochen werden aber tatsächlich strukturell geprägt sind.

Dass Mann-Sein auch selbst-Fürsorge heißen kann und soll spiegelt sich in der Kolumne „Aus der Männergruppe“ die aus dem Innenleben der Gruppe heraus berichtet aber auch im Abschnitt „Medizinsches“ wo umfassend und praktisch über Geschlechtskrankheiten und Selbsuntersuchungspraktiken informiert wird. Aber auch andere Beiträge sind so aus dem Innen geschrieben, dass ich als Leser*in das Gefühl habe, mit am Kaffeetisch zu sitzen, wenn ich zum Beispiel Ulla und Lukas zuhöre wie sie ganz konkret über Sex und Konsens reden. Alle Widersprüche, Zweifel und Fehler haben Platz, wenn Autoren* sich hier sich der Auseinandersetzung mit der eigenen Männlichkeit zu stellen, inklusive fragiler Erektionen.

Handfeste Info und brauchbare Strategien werden auch geboten in einer Kolumne die regelmäßig erscheinen wird. Andreas Hechler dekonstruiert hier antifeministische Killerphrasen (In dieser ersten Ausgabe: „Fast alle tödlichen Arbeitsunfälle treffen Männer“, „Jungen sind Bildungsverlierer“) und offeriert konkrete Argumente, Hintergrundinformation und Anregungen dagegen.

Zwei weitere Beiträge widmen sich der sexualisierten Gewalt und der Vergewaltigung und gehen dabei weit über den üblichen Fokus auf Männer als Täter hinaus. Diese werden ergänzt von einer Zusammenstellung von Beratungsangeboten, die Handlungsoptionen aufmacht für alle von sexualisierter Gewalt betroffenen Menschen und alle interessierten BOYKOTT MAGAZIN - Leser*innen.

Zusätzlich zu den spannenden inhaltlichen und auch literarischen Beiträgen besticht das Magazin durch ein cleanes und geradliniges Design, das nur hier und da von Farbakzenten, Fotografien, und architektonischer Grafik gebrochen wird. Wundervoll sind auch die „Modefotos“ von Co-Editor Lukas, die er von befreundeten Personen gemacht hat und mit Kurzinterviews präsentiert. Es interessieren Lukas hierbei die Macht der Mode in Bezug auf wie Personen gelesen und geschlechtlich eingesortiert wird. Die ersten drei Beispiele sind leicht durch das Heft gestreut und begeistern mich als Alternative zu manikürten Photoshop Avatars die sonst als Modefotos durchgehen, denn hier sind Menschen die ihren sehr eigenen DIY Stil teilen und zelebrieren. Die Modefotos, die klug und spärlich gesetzten grafischen Interventionen und Fotos, und die vielen weißen Flächen machen die Publikation zum Magazin, in das hineintaucht werden kann – um sich in überraschender inhaltlicher Tiefe wiederzufinden!

Die Autor*innen, die in diesem Magazin schreiben, sind unterschiedlicher Geschlechter und Hintergründe. Neben professionell Schreibenden finden sich vor allem Menschen, die aus einer persönlichen Perspektive schreiben und authentisch und zugänglich über ihre Erfahrungen berichten, was das mag so genial macht. Das ganze ohne Fingerzeig und Druck und mit Raum für Widersprüche, denn, so Ulla und Lukas: „Wir wissen auch nicht, wie alles richtig geht. Wir wünschen uns vielmehr eine (bessere) Streitkultur und trotzdem Fehlerfreundlichkeit um uns mutig, zweifelnd und fragend gemeinsam auf den Weg zu machen.“ (Editorial).

Die im ersten BOYKOTT versammelten Texte und Bilder zeigen einen überaus einladenden und fehlerfreundlichen Zugang zum Schreiben, Gestalten und Denken gegen das Patriarchat und zeigen dass die spezifischen gesellschaftlichen Bedingungen für cis Männer andere sein können, als beispielsweise für trans* Männer; für ablebodied Männer andere sind als für Männer, die behindert werden usw., wenn gleich crip, genderqueere und/oder trans-Stimmen in dieser ersten Ausgabe scheinbar nicht besonders laut zu hören sind oder nicht als solche explizit geoutet sind. Eine Richtigstellung der Herausgeber*innen zum misgendering einer Person auf Instagram zeigt die fehlerfreundliche Prozessorientiertheit des Teams und ihre Bereitschaft Verantwortung zu übernehmen und eben gemeinsam zu lernen und zu struggeln.

Daniela Jauk hat für das Queer STS Forum Team Ulla bemüht ein bisschen über den Background des Magazins und über Zukunftspläne zu erzählen.



Ulla, ich habe gerade begeistert das erste Boykott Magazin fertiggelesen und habe auf der website erfahren, dass ihr bereits die dritte Auflage davon druckt. Es kam ja im April 2021 zum ersten Mal heraus – wie und wo ist es angekommen?

Wie schön, dass es dir gefallen hat! Das Boykott-Magazin hat sich irgendwie selbstständig ganz schön verbreitet. Wir sind ja schon in der Crowdfundingphase von dem großen Interesse überrascht worden, das hat nicht abgerissen. Es scheint einen Nerv getroffen, eine Lücke gefüllt

zu haben.

Zunächst hat es sich vor allem durch die Kampagne und dann über Instagram rumgesprochen. Wir haben super viele Anfragen und Bestellungen bekommen, die wir schließlich auch gar nicht mehr allein bearbeiten konnten. Da ist uns der Schwarze Risse Buchladen in Berlin beigesprungen um zu helfen. Mittlerweile sind wir in der 3. Auflage und in über 33 Buchläden in Deutschland, Österreich und der Schweiz zu kaufen.

Ich freue mich total über das große Interesse, aber mir schlöttern die Knie vor der zweiten Ausgabe! Die Erwartungen sind ja nun erstmal hochgesteckt ☺

BOYKOTT MAGAZIN steht – wie alle anderen - auch vor der Herausforderung mit Geschlechter- Vielfalt von Autor*innen und Geschlecht in den Texten umzugehen, wie habt ihr das vorläufig gelöst?

Wir haben das ja recht unterschiedlich gelöst, unsere Herangehensweise ist aber erstmal so dass wir * NICHT verwenden, wenn wir von allen Männern und Frauen sprechen (also auch trans*, inter* Männer und Frauen), sondern nur da, wo wir das nicht wissen können oder wenn wir alle Geschlechter meinen (z.B. Autor*innen). Bei Männern und Frauen verwenden wir kein Sternchen. Wenn wir aber explizit von cis Männern sprechen schreiben wir das dazu. Hier liegt eines der großen Probleme von Geschlechtergerechter Schreibweise: Inwiefern nehmen wir hier unzulässige Einschlüsse vor also schreiben z.B. Männer – womit auch trans* Männer eingeschlossen sind – obwohl das Thema für trans* Männer ein ganz anderes ist? oder wo spreche ich von cis Männern in der Annahme, es handle sich um Probleme, die trans* Männer anders betreffen, und mache damit Ausschlüsse auf? Hierauf gibt es ja ganz häufig keine Antworten weil cis Männer und trans* Männer keine monolithischen Blöcke mit den gleichen Erfahrungen, Bedürfnissen usw. sind. Da bringt uns ein tatsächliches

über Sprache nachdenken auch immer wieder an Grenzen. Autor*innen des Magazins werden aber ihre eigenen Schreibweisen zugestanden (die sie gegebenenfalls auch erklären) – es gibt eben viele Arten Geschlechtergerechte Sprache kreativ zu lösen.

Wo siehst du BOYKOTT in 5 Jahren? Was ist geplant und wie darf es sich weiterentwickeln?

Seiner Notwendigkeit beraubt, weil das Patriarchat abgeschafft ist? Haha, nee, so wird das wohl leider nicht kommen. Uns schweben ganz unterschiedliche Szenarien vor: Professionalisierung, damit wir regelmäßiger rauskommen können und Leute (inklusive uns) für ihre Arbeit bezahlen einerseits. Andererseits gefällt es mir sehr gut, dass Leute, die ein Anliegen haben, darin schreiben, dass es durch das Engagement ganz vieler Einzelpersonen zustande kommt, die darin etwas wollen. Das macht den Charme von nicht-kommerziellen Produktionen aus, denke ich.

Inhaltlich wäre mir wichtig einen Raum für Austausch und fürs Streiten zu kreieren. Ein Raum für Männer und andere Menschen. Ich möchte gerne ein Magazin schaffen, dass sich nicht in Bauchnabelschau männlicher Probleme verliert und dabei die Schmerzen der anderen vergisst. Und gleichzeitig soll es ein Magazin sein, das Männer auch als ganzheitliche Menschen sieht, mit dem Schmerz und den Kosten, die mit Männlichkeit einhergehen. Das ist keine ganz einfache Aushandlung.



nehmen wird, was wir hier veranstalten!

Wie kann mensch bei BOYKOTT mitmachen und mit Boykott interagieren?

*Wir sind total offen für Themen- und Textvorschläge. Für die zweite Ausgabe haben sich mittlerweile einige Personen gemeldet, die gerne etwas beisteuern und schreiben wollen. Das ist total super! Was uns fehlt ist einerseits mehr Diversität bei den Autor*innen und andererseits Unterstützung auf einer anderen Ebene: Bisher machen wir die Verschickung von Boykott aus dem Wohnzimmer raus. Das macht es auch schwierig sich hier weitere Personen ins Boot zu holen, die uns da entlasten können und die Buchläden beliefern, wenn wir mal im Urlaub sind oder so. Gerade suchen wir deshalb einen kostenlosen Raum, der uns als Lager dienen kann. Wer hätte gedacht, dass es ein ganzes Logistikunternehmen wird, was wir hier veranstalten!*

Ulla, leider konnte ich BOYKOTT ja nie in Händen halten? Wie ist das haptische Erlebnis? Ist es schwer (es hätte ja satte 56 Euro gekostet es mir in die US zu schicken)? Was für ein Papier verwendet ihr?



Ja, das ist sehr schade! Sag doch bei deinem nächsten Europabesuch bescheid, dann kriegst du noch eins in die Hände. Es ist nämlich wirklich sehr schön! Mit 136 Seiten kann es auch erstmal überfordernd wirken, aber das Magazin muss ja nicht in einem durchgeschmökert werden. Ich finde, dass es vor allem durch das matte Recyclingpapier sehr elegant wirkt.

Auch hier haben wir viel gelernt: Zum Beispiel waren wir völlig erstaunt, als wir feststellten, dass Recyclingpapier eklatant viel teurer ist, als sogenanntes „Normal“papier. Sollte vielleicht nicht erstaunen in dem ressourcenverschwendenden Kapitalismus, in dem wir leben, aber: ernsthaft?

Wo wird BOYKOTT vertrieben? Gibt es auch eine Online-Version?

Noch gibt es keine Online-Version. Wir haben uns gedacht, dass die letzte Ausgabe immer dann online gehen soll, wenn die nächste erscheint. Aber wann das genau sein wird, hängt stark von unseren zeitlichen Ressourcen ab. Wie gesagt passiert das ja alles neben unserer Lohnarbeit, da brauchen Prozesse manchmal etwas länger.

Eine Liste aller **Vertriebstellen und Bestellmöglichkeiten** findet sich auf der **BOYKOTT website**; es ist auch möglich dem Magazin auf **Instagram** und **Facebook** zu folgen.



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